

*The Academy of Arts,
Newcastle upon Tyne.*

*Exhibition of
Royal Portraits
of Great Britain
and Ireland from
Richard II. to ✕ ✕
Edward VII.*

May 1st to June 14th, 1902.

ROYAL PORTRAITS EXHIBITION,

Consisting of

*Portraits, Relics and Autographs
of Monarchs of Great Britain and
Ireland, and of other members of
the Royal Houses, and also of the
Protector; with a complete series of
Examples of Coins, accompanied
by Portrait and Commemorative
Medals.*

THE ACADEMY OF ARTS,

NEWCASTLE-UPON-TYNE,

May 1st to June 14th, 1902.

R. WARD & SONS,
PRINTERS,
NEWCASTLE-ON-TYNE.

PREFATORY NOTE.

In the year which is to witness the Coronation of His Majesty, King Edward VII., an exhibition of authentic portraits of the occupants of the Throne of England from Richard II. to the present day, must be of interest not only to students of history, but to the general public.

The President and Members of the Committee desire to express their sincere thanks to all who by generously responding to the appeal for the loan of some of their treasures, have rendered possible the organisation of this exhibition. It presents a collection of pictures unique in its educational value and artistic importance.

The historical introduction to this catalogue has been contributed by the Rev. G. H. Godwin, M.A., the biographical notes and descriptions of the pictures by Mr. H. A. Grueber and Mr. Barclay Squire. To these gentlemen and to the Directors of the New Gallery (London) for invaluable assistance the Committee desire to tender their thanks.

The exhibition will be opened by Viscount Ridley, P.C., on May 1st, and will remain open for about six weeks, from 11 to 8 daily.

The Autumn Exhibition of works by living artists will open on or about September 15th.

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Historical Introduction

THIS series of historical portraits opens at a very critical period in the history of England, the reign of Richard II. This prince, himself an amiable and intelligent man, had to face the grave social questions arising from the "Black Death" and the break-up of the Feudal System, as well as the ambition of his own relatives whose power had been greatly increased by the foreign policy of Edward III. It would have been possible for the king to alleviate substantially the sufferings of the peasantry, but only at the expense of the nobility and—to some extent—of the trading classes. Thus Richard found himself brought into opposition to his greatest subjects, and though for the time he was able to crush them and drive many from England, yet, when the interminable Irish problem had called him from his kingdom, Henry of Bolingbroke landed here and took possession of the realm, while Richard, returning too late, was taken prisoner and then disappeared. Of Henry of Bolingbroke, who thus dispossessed Richard and ruled as Henry IV., we have a portrait in the exhibition, and from his son Henry V. (1413–1422) to the present time there is a practically continuous series. Henry V. is known to most people, from Shakespeare, as an idle and dissipated youth, an associate of thieves and himself an amateur highwayman, who, upon his accession to the throne, suddenly abandoned his evil courses and surprised the world by the width of his knowledge and the sobriety of his judgement. The legends which Shakespeare reproduces are, however, entirely worthless. It is, indeed, true that Henry V. fell out of favour with his father, but that was because a section of the nobles wished Henry IV., who was a leper, to abdicate in favour of his son, but Henry V., so far from caring for such men as Falstaff, was naturally inclined to a simple and even ascetic life. He was a statesman, a tried warrior, and a man of education, having studied at Queen's College, Oxford, whence his portrait comes. But his bodily strength was not equal to the execution of his vast schemes, and he died in Paris in 1422, worn out by the hardships of his French campaigns, leaving the thrones of France and England to his son Henry VI., then an infant less than twelve months old. This unfortu-

nate prince inherited his father's piety and love of learning and was the founder of Eton and King's College, Cambridge (to the Provost and Fellows of which foundation the exhibition is indebted for his portrait), but his body was frail and his temper far from commanding, while he had inherited a strain of insanity from his mother's father, Charles VI. of France. The parliamentary system broke down, the private wars of the great nobles disturbed the country, and at length the south of England, where the trade and commerce of the country were centered, attached itself to the House of York in the hope of securing peace and efficiency. Edward of York, who then succeeded as Edward IV., is not represented here, but of his wife Elizabeth, daughter of Sir Richard Woodville, we have a portrait lent by Queen's College, Cambridge, of which she was the foundress.

The expectation of peace and prosperity which had contributed to the success of the House of York were not realised, and Henry of Richmond, whose hereditary claims were of the slenderest, but was recommended by his moderation and capacity, had little difficulty in securing the throne in 1485. Englishmen desired a strong and able government which would give them leisure to grow rich, and this they secured in the practical despotism of the Tudors. The Tudor character can be read in the portrait of Henry VII., probably painted by Jenni Gossart of Maubeuge, a favourite court-painter of the period. Henry VII. and his second son, Henry VIII., are also represented in a cartoon by Holbein, in addition to which we have a panel portrait of Henry VIII. Katherine of Aragon, the first wife of Henry VIII., whom he inherited with the succession to the throne from his elder brother Arthur, is represented by a small picture. She was the daughter of Ferdinand of Aragon and Isabella of Castile, the first monarchs of united Spain, and was six years her husband's senior. By 1527, when Katherine was forty-two, she had become a confirmed invalid and Henry began to think of another marriage. It is unnecessary to relate the details of this miserable business. On the one hand, it was extremely desirable that a peaceful succession should be guaranteed by the birth of a son to Henry; on the other, Henry's insincerity is sufficiently proved by the fact that the very relationship which, as he alleged, made his first marriage void from the beginning also existed in the case of his second wife.

Queen Anne Boleyn was the daughter of Sir Thomas Boleyn, the representative of a family of successful London merchants which had bought estates in Norfolk and Kent. The family had come to court and Mary Boleyn, Sir Thomas' elder daughter, is known to have been for a time the mistress of Henry VIII. Sir Thomas went as ambassador to France in 1519, and Anne, then about fourteen, accompanied him, remaining for some three years as "one of the French Queen's women." On her return to England Anne had various suitors, including Wyatt the poet, and Lord Henry Percy, heir to the earldom of Northumberland, while the king thought at one time of arranging a marriage between her and Sir Piers Butler, son of the Earl of Ormond. If we may judge by the honours which were bestowed upon her father and her brother George, Henry VIII.'s passion for Anne Boleyn began in 1525 though it was not till two years later that he began to think of divorcing Katherine that he might marry Anne. Henry's love-letters to Anne are preserved in the Vatican and prove conclusively that, though she may have been chaste, she was not a modest woman. As is well known, various circumstances delayed the declaration that Henry's marriage to Katherine had been void—strictly speaking the Mediæval Church did not sanction divorce—and it was not till January 25th, 1533, that Henry and Anne were married. Their daughter Elizabeth was born the same year. Henry's affection for Anne soon vanished, chiefly owing to her failure to bear him a son, and in 1536 she was arrested on several charges of unfaithfulness, condemned, and beheaded. Though the levity of her conduct rendered the accusations brought against her at least plausible, there is little ground for believing Anne Boleyn guilty, but sympathy with Katherine and dislike of Anne's arrogance caused her fall to be received with general rejoicing. It will be interesting to compare with Anne Boleyn's portrait this description of her by one of the Venetian envoys at the court of Henry VIII., "Madame Anne is not one of the handsomest women in the world. She is of middling stature, swarthy complexion, long neck, wide mouth, bosom not much raised, and, in fact, has nothing but the king's great appetite, and her eyes which are black and beautiful." Cranmer, however, noticed the beauty and abundance of her hair, while a tradition in the Wyatt family stated that she had a small defect in the tip of one of her fingers which she generally concealed by placing another finger above it.

Of the four ladies who then in turn enjoyed the dangerous honours of the consort's crown, we have only the last, Queen Catherine Parr. After Henry's death this lady married an old suitor, Thomas, Lord Seymour of Sudeley, only to find that his pretended affection for her was a means to enable him to pay his addresses to the Princess Elizabeth, then a girl of sixteen living in charge of the Queen Dowager. Ultimately Katherine, having discovered the truth, turned Elizabeth out of the house, but her heart was broken by her husband's conduct and she died within a few months, saying on her death bed: "Those that be about me care not for me, but stand laughing at my grief; and the more good I will to them the less good they will to me."

Parliament had given Henry VIII. power to settle the succession, and, accordingly, his will provided that the throne should be held, first by Edward (son of his third wife Jane Seymour), then by Mary (daughter of Katherine of Aragon), and then by Elizabeth (daughter of Anne Boleyn)—in each case, failing heirs to the previous sovereign. Of Edward VI., who thus succeeded, we have two portraits, one by the well-known Guillim Strete, who possibly may be reckoned as the first great English painter. Edward VI. died of consumption when only sixteen and after an unsuccessful attempt to secure the throne for Lady Jane Dudley—her portrait is catalogued under her maiden name Jane Grey—Mary Tudor succeeded. As her portrait shows, Mary was more Spanish than English, she was fired by religious zeal and embittered by the neglect and cruelty which had been shown to her mother and herself. Her relations to England were made more difficult by the passion she had formed for Phillip II. of Spain, the son of her first-cousin Charles V. In 1553, when negotiations for their marriage began, the Flemish artist Sir Anthonis Mor van Dashorst was sent to England and painted the portrait of Mary which is now in the Prado at Madrid. The portrait which is shown here cannot with certainty be ascribed to Mor, but it has every mark of being a contemporary and original work. The marriage, as is well-known, was far from happy, and Mary died in 1558 feeling that she had lost the love of her country and also of her husband.

Elizabeth, who succeeded, found the country divided against itself, trade at a standstill, the treasury empty, the army disorganised, the navy non-existent, nor was her previous conduct of the kind to inspire

confidence, but she soon manifested statesmanlike qualities of the highest order together with a great capacity for understanding her subjects and attracting their enthusiasm. So it comes about that, apart from the importance of the reign in the literary history of England, it was under Elizabeth that "the expansion of England" began. For the first time in any real sense England became a world power. With the death of Elizabeth in 1603 the House of Tudor came to an end. It had, on the whole, been thoroughly successful in ruling Englishmen, because, as a whole, it was thoroughly English. The Stuarts, who followed, failed to the same extent as the Tudors had succeeded, and not least for this reason, that they were hardly English at all.

The accession of the Scotch royal family to the throne of England was a consequence of the marriage of Margaret, elder daughter of Henry VII., to James IV. James V., their son, married twice and had by his second wife Mary of Lorraine a daughter also Mary, who became Queen of Scots and, for a short time, Queen Consort of France. The story of her rivalry to Elizabeth and her miserable death need not be repeated. By her second marriage—to her first cousin Henry Stuart, Lord Darnley—she left a son James VI. who succeeded to the English throne as James I. James I. had been married since 1590 to Anne, daughter of Frederick II. of Denmark, and their elder children Henry, created Prince of Wales, and Elizabeth, the beautiful "Queen of Hearts" soon gained the affection of his new subjects. Elizabeth is represented by a portrait painted in old age which does no justice to her charms. But Henry died in 1612, and Elizabeth married the fanatical Frederick V., Elector Palatine, who, striving to gain the throne of Bohemia, succeeded in losing his own dominions. The importance of this marriage lies in the fact that from their daughter Sophia, married to the Elector of Hanover, the present royal house is directly descended.

This period is of particular importance in the history of British art. James I. gave great encouragement to portrait painters—as, indeed, Elizabeth had done,—Prince Henry was something of an artist himself, while the patronage which Charles I. showed to all forms of art was intelligent as well as ardent. Foreigners of ability were encouraged to settle in the country, of whom Marcus Gheraeds the younger, Lely, and Sir Anthonis Vandyck are represented in this exhibition, while Cornelius Janssen van Ceulen, whose portrait of James I. is here shown,

seems to have actually been born in London. What is of more interest is the appearance of really native artists of distinguished ability. One of these, George Jamesone of Aberdeen, is represented by a portrait of James I. which deserves particular attention, for examples of his work are seldom to be seen south of the Tweed.

The Great Rebellion proved singularly destructive to English art, though Oliver Cromwell patronised Lely, Van der Fas, and Robert Walker, and a Portrait of the Protector by the last-named artist is included in the Exhibition. At the Restoration Lely, represented here by two portraits, became Sergeant Painter to the King and painted many of the Court ladies, "in silken nightgowns fastened with a single pin." Sculpture, however, and architecture mark this period rather than painting, and the names of Hondius, Varelst, Verrio, and Gaspard Netscher are practically hidden by those of Wren, Cibber, and Grinling Gibbons. After 1680 begins the period of Sir Godfrey Kneller, a native of Lübeck, who is peculiarly well represented here. By him we have portraits of James II.—who seldom gains the credit he deserves as a great naval reformer and, with Mr. Pepys, the untiring enemy of contract scandals,—of his second wife Mary of Modena, of his daughter Mary II., and also—of George I. The circumstances under which James II. left the English throne produced rival lines of English kings. On the one hand, we have Prince James Francis Edward (long asserted to be really an Oglethorpe smuggled into the palace in a warming-pan), the son of James II. and Mary of Modena, and his two sons Charles Edward, the "Young Chevalier," and Henry Benedict, Cardinal York—here represented in military costume—and, on the other, the joint king and queen *de facto*, William III. and Mary II.

On the death of Queen Anne the Protestant branch of the House of Stuart came to an end, and the succession passed to the House of Hanover, the representatives of the "winter-queen" Elizabeth, daughter of James I. One cannot honestly say that the House of Hanover cared for art in any form or did much to encourage it, nor is the English art of this period particularly well represented, but attention should be drawn to Kneller's George I., to Caroline of Anspach (by the younger Vanderbank) and to a magnificent canvas by Romney, which represents Anne, daughter of Simon Luttrell, Lord Carhampton, who married as her second husband a younger brother of George III.

One will also notice a very fine portrait of George IV. from Wynyard and one of his deeply-mourned daughter Charlotte, in her own right Princess of Wales. It was the death of Princess Charlotte in 1815 which led to the reign of Victoria, the last and certainly the best and greatest of the Hanoverian line. Besides portraits of her late Majesty, some of the most interesting events of her reign, such as her wedding and the christening of the present king, are here shown. Of his present Majesty—whom God preserve—the first of the line of Saxe-Coburg-Gotha, we are enabled by the courtesy of the artists to show a bronze medallion and a statuette as well as a portrait.

G. H. GODWIN.

THE CASTLE,

DURHAM,

April, 1902.

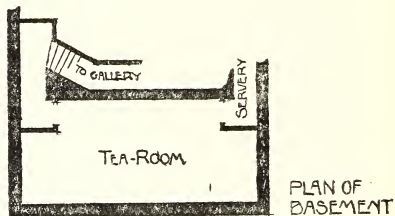
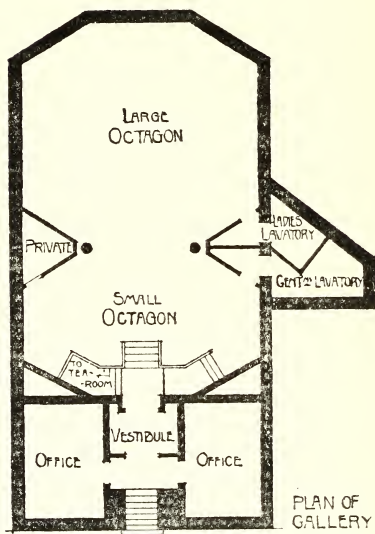
ARRANGEMENT OF EXHIBITION.

SMALL OCTAGON:

*Houses of Plantagenet, Tudor, and Hanover.
Coins and Medals. Autographs.*

LARGE OCTAGON:

*Houses of Tudor, Stuart, and Hanover.
Relics.*



CATALOGUE.

1. **Richard II.** (1377-1399).

Bust, life-size, facing ; crowned ; wearing ermine robe with richly gilded collar. Panel 21 by 14 in.

Lent by THE VISCOUNT POWERSCOURT, K.P.

2. **Henry IV.** (1399-1413).

This picture is said to have been found between the ceiling and floor of a cottage at Ombersley near Worcester, and to have originally formed a centre panel of a mantel piece at Hampton Court, Hertfordshire, the first stone of which was laid by the King.

Lent by H. H. SMITH-CARRINGTON, Esq.

3. **Henry V.** (1413-1422).

Half-length figure to left, in profile, showing hands ; crowned ; crimson coat, green surcoat, jewelled collar ; diapered background. Panel 23 by 17 in.

Lent by QUEEN'S COLLEGE, OXFORD.

4. **Henry VI.** (1422-1461 ; restored 1471).

Half-length, to left ; hands folded ; dark velvet dress trimmed with ermine ; dark cap, collar and pendent jewel. Panel 16 by 13 in.

Lent by KING'S COLLEGE, CAMBRIDGE.

5. Queen Elizabeth Woodville.

Queen of Edward IV., daughter of Sir Richard Woodville by his second wife, Jaquetta, Duchess of Bedford; married, first, Sir John Grey; after his death attracted the attention of the King, who married her, at first privately, 1464; after the King's death, to escape the plots of Richard III., she was obliged to take sanctuary in Westminster; died 1488. One of the founders of Queen's College, Cambridge.

Short half-length, face three-quarters to left; low dark dress edged with pearls, thin veil and gold-embroidered head-dress, cuffs and shoulder ornaments, hands folded. Panel 23 by 17 in.

Lent by QUEEN'S COLLEGE, CAMBRIDGE.

6. Richard II. (1377-1399).

The King, represented in the bloom of youth and with bright auburn hair, is seated in a chair of State in his Royal robes, scarlet lined with ermine; his inner-dress deep blue or purple, powdered over with golden R's and crowns. He holds the sceptre in his left hand, and with the right is giving a patent of nobility to Sir Ralph Lumley, who kneels before him in his Baron's robes. On a scroll at the King's feet "Kinge Richarde the Seconde." The background, representing probably the presence chamber, is diapered with golden lilies. On the frame, "R R 2 D N I 1384 A°. REG. 8." Canvas 93 by 54 in.

Mr. J. R. Planché (*Jour. Brit. Arch. Ass.*, xxii., p. 36), recognises in this picture a very close imitation of the celebrated original portrait of Richard II. preserved in Westminster Abbey, the attitude of the King being simply altered to the act of presenting the patent to Sir Ralph Lumley in lieu of his bearing the sword in the right hand.

Lent by THE EARL OF SCARBROUGH.

7. Henry VII. (1485-1509).

Half-length, seated facing at a table, on which rests his hands; in right, sceptre; white undershirt, dark cloak trimmed with fur, open sleeves; collar of jewels over his shoulders, dark cap with jewel; crown on the table on his right; name inscribed below. Panel 36½ by 29 in.

By JAN DE MABUSE.

Lent by GEORGE DONALDSON, ESQ.

8. James IV. (1488-1513).

King James IV. is represented in three-quarters view to our left, wearing bushy hair under a dark cap, a dark mantle and red vest; he holds a pink. Above the head "*Anno 1507.*"

Lent by THE HON. MRS. MAXWELL-SCOTT.

9. The Countess of Richmond, Mother of Henry VII.

Margaret Beaufort, daughter and heiress of John, Duke of Somerset, and a great grand-daughter of John of Gaunt. She married Edmund Tudor, Earl of Richmond, the son of Owen Tudor, who had married the widow of Henry V.

Lent by THE DEACONESS OCTAVIA HAYNE.

10. Queen Katherine of Aragon (1485-1536).

Katherine of Aragon, first wife of Henry VIII., and fourth daughter of Ferdinand of Aragon and Isabella of Castile, born at Alcala de Henares in 1485, was married in 1501 to Arthur, Prince of Wales, and in 1509, by Papal dispensation, to his brother, Henry VIII., from whom she was divorced in 1533. She then took up her residence, first at Ampthill, in Bedfordshire, and afterwards at Kimbolton Castle, in Huntingdonshire, where she led an austere religious life, until her decease, January 7, 1536. She had several children by Henry VIII., but only one daughter survived, who afterwards became Queen Mary.

Small bust, facing; red square-cut dress, diamond-shaped head-dress, pearl necklace. Panel 14 by 10½ in.

Lent by THE DUKE OF DEVONSHIRE, K.G.

11. Queen Anne Boleyn (1507-1536).

Anne Boleyn, second wife of Henry VIII. and mother of Queen Elizabeth, born at Blickling, in Norfolk, about 1507, was sent at an early age by her father, Sir Thomas Boleyn, to France, where she was attached to the suite of Mary, sister of Henry VIII. and queen of Louis XII. She became in 1527 maid of honour to Queen Katherine, and speedily attracted the king's favour. On November 14, 1532, she was privately married to Henry, though his marriage with Katherine was not annulled till some months later, and on the Whit Sunday of the following year she was publicly crowned at Westminster Abbey. On September 7, 1533, her daughter Elizabeth was born. She was beheaded on Tower Hill, May 19, 1536, according to Holinshed, by the hangman of Calais with a sword, but a Spaniard who was present at the execution states that it was a headsman from St. Omer, whom Henry sent for a week before.

Small half-length, to left; square cut, low, dark dress; black hood, edged with pearls; pearl necklace with pendant letter B. Canvas 15 by 12 in.

Attributed to JANET.

Lent by the THE LORD ZOUCHE.

12. Queen Katherine Parr (1513-1548).

Katherine Parr, sixth wife of Henry VIII., born in 1513, was the daughter of Sir Thomas Parr, of Kendal, Master of the Wards and Comptroller of the King's Household, and Mary, daughter of Sir Thomas Green, of Boughton. At an early age she married, first, Edward Borough, afterwards Lord Borough, who died in 1529, and, secondly, John Neville, Lord Latimer, who died at the close of 1542. Soon after his death Katherine became a Protestant, of which creed she remained an earnest friend and defender. On the death of her second husband, she was immediately sought in marriage by Sir Thomas Seymour, brother of the deceased Queen Jane, and had already consented, when she received the alarming and unwelcome news that she had been selected for the sixth wife of the King. It was impossible to resist the royal will, and she became Henry's wife, July 12, 1543. After the death of Henry she married her old lover, Sir Thomas Seymour, then Lord Admiral of England, but her married life was rendered unhappy by his neglect. She died in childbed at Sudeley Castle, in Gloucestershire, September 5, 1548, and was buried in the chapel there, where her remains were found in 1782.

Small half-length, slightly to left; in red square-cut dress with gold embroidered sleeves; hands resting on edge; diamond head-dress; triple pearl necklace with pendant. 21 by 17 in.

Lent by THE ARCHBISHOP OF CANTERBURY.

13. Cartoon of Henry VII. and Henry VIII. (1537).

Full-length figure, life-size, standing to right, of Henry VIII. in the foreground, and behind him, his father, Henry VII., standing on a raised step; architectural background. 103 by 54 in.

This cartoon was made by Holbein, for the fresco painting in the Privy Chamber at Whitehall, which perished in the fire in January, 1698. Happily, Charles II. had ordered a small copy to be taken of it thirty years before, which is still preserved in Hampton Court, by the Flemish artist, Remigius van Leemput, for which work the artist received the handsome sum of £150. From this copy, which was engraved by Vertue, we know that the picture was painted in 1537.

By HANS HOLBEIN.

Lent by THE DUKE OF DEVONSHIRE, K.G.

14. Lady Jane Grey (1537-1554).

Three-quarter length, life-size, to left; black dress, red embroidered kirtle with red sleeves, white embroidered high collar, red and black hood; chain with pendant; gloves in right hand; long chain from waist. Panel 44 by 32 in.

Lent by THE EARL OF ANCASTER.

15. Henry VIII. (1509-1547).

Bust, full face. Grey tunic embroidered richly in orange and gold; cloak lined with ermine, jewelled chain, circular jewel suspended by a long gold cord. Black cap with jewels and long feather. Panel $7\frac{3}{4}$ by $6\frac{3}{4}$ in.

Lent by JOHN D. MILBURN, Esq.

16. Edward VI. (1547-1553).

Bust, full face; dark green cloak, embroidered in gold and hat with feather, jewelled. Collar of the Garter with George. Panel $7\frac{3}{4}$ by $6\frac{3}{4}$ in.

Lent by JOHN D. MILBURN, Esq.

17. Queen Elizabeth (1533-1603).

Three quarter length, life-size, to left; rich open lace ruff, jewelled stomacher and large farthingale, coronet of pearls, long rope of pearls suspended from shoulders, feather fan in right hand; red curtain behind. Canvas 49 by 39 in.

By ZUCCHERO (?)

Lent by THE LORD ZOUCHE.

18. Contemporary Drawing of Queen Elizabeth.

Lent by J. HOPE WALLACE, Esq.

19. Lady Arabella Stuart (1577-1615).

Celebrated for her beauty and misfortunes; only child of Charles Stuart, fifth Earl of Lennox, great grandson of Henry VII. Her royal descent excited the jealousy of Elizabeth and James I. She married William Seymour, but both were immediately imprisoned; their plan of escape failed; Seymour, however, reached Flanders, but Lady Arabella was brought back a prisoner to the Tower, where her reason and health gave way, and she died in September, 1615.

Whole-length, life-size, standing near a table on which the right hand rests; a fan hangs from the waist. Dress of white brocade, puffed sleeves studded with dark jewels, and having embroidered cuffs of a dark colour. Her light-brown hair, frizzed in front, is allowed to fall, maiden-fashion, on her shoulders. Pearl necklace and other ornaments; a little dog is at her feet. On a cartel is written "*Arabella Stvarta Comtissa Leoniaæ Ætatis 13 et ½ Anno Dñi, 1589.*" Panel 63 by 33 in.

Lent by THE DUKE OF DEVONSHIRE, K.G.

20. James V. (1513-1542) and His Queen, and Second Wife, Mary of Guise (1515-1560).

Two half-length, life-size figures, standing facing and as if in a balcony; both faces are in three-quarters view to left, with the eyes in the same direction. With his right hand the king holds a Holbein jewel, hanging from a gold chain about his neck; his left hand lies on the parapet before him. A flat cap is on his light-brown hair, with which his close-cut beard and moustaches match. His coat is of cloth-of-gold, richly embroidered, slashed to show the shirt within, and having bands of jewels; a mantle, lined with white fur, is on the shoulders. Below this figure is "*Jacobus Quintus Scottorum. Rex. Anno Ætatis Svacæ 28.*" The queen holds a pink in her right hand, and rests the other hand on the parapet before her. She wears a close jewelled coif over brown hair. Her dress of red is embroidered with flowers and slashed; ermine mantle. Below is written: "*Maria Lothoringa, illivs in secvndis nvptiis vxor. Anno sve 24.*" Between the heads is the king's escutcheon; in front is a shield, with the arms of the king and queen. Panel 14 by 57 in.

Lent by THE DUKE OF DEVONSHIRE, K.G.

21. Edward VI. (1547-1553).

Half-length, life-size, to left facing spectator; in black gold-laced dress, black jewelled cap. Panel 20 by 16½ in.

By GWILLIM STRETES. Lent by LORD ALDENHAM.

22. Queen Mary I. (1553-1558).

Bust, life-size, to left; close-fitting black dress, with open high collar, showing white lining embroidered with pattern in blue lines, frill around neck, black and white jewelled cap, with black veil; from triple chain of pearls round her neck hangs a richly-chased jewel, with large pendent pearl; on the background is a cartel, inscribed *Queene Marie*. Panel 19½ in.

By SIR ANTONIO MORE.

Lent by THE DEAN AND CHAPTER OF DURHAM.

23. Mary Queen of Scots (1542-1587).

Whole length, life-size, standing in three-quarters view to our left, looking to the front; the right hand on a red table; the left hand holds back a richly-enamelled rosary and the skirt of her robe, white cap and ruff, black dress, green curtain, red Turkey carpet; an inscription giving titles and the date of the death of the queen, "1578," are on the back-

ground. The rosary is attached to a cross-shaped jewel, as in other portraits of Mary, having in each arm of the cross a Gothic S, and at the intersection a seated figure of Susanna and the Elders, enclosed by the motto "*Augustæ Vndique*," and enamelled in colours. Canvas 90 by 48 in.

By OUDRY.

Lent by THE DUKE OF DEVONSHIRE, K.G.

24. Queen Elizabeth (1558-1603).

Full-length, life-size, towards left; black jewelled dress with white silk kirtle, figures with emblems of beasts, birds, fishes, and flowers, white open ruff with gauze wings, coronet and jewels and flowers in the hair, necklet of pearls with pendants; right hand holding glove rests on cushion of throne, feather fan in left; jewelled shoes; standing on steps carpeted. Canvas 88 by 65 in.

Lent by THE DUKE OF DEVONSHIRE, K.G.

25. Mary Queen of Scots. In the background is a representation of the Execution of the Queen.

A whole-length, life-size, standing figure, turned slightly to our left, holding a crucifix in the right hand, and in the left hand a book-bound in white, with one finger between its leaves; the ribbons intended to fasten the book are blue. Black dress, trimmed with dark-brown fur; a large ruff is about the neck, a white cap covers the brown hair, and a long white veil hangs from the shoulder to the ground behind the figure. Above, on our left, is the royal Scottish escutcheon, fully emblazoned; on our right, is written in gold, "*Maria Scotiæ Regina Angliæ et Hiberniæ vere-Princessas et Heres legitima Jacobi Magnæ Britanniæ Regis Mater. Qvam svorum hæresi vexatam rebellione oppressam, refugij causa verbo Eliz. Reginæ et cognatæ innixam in Angliam an. 1568 descendente, 19. An^{os} captivam perfidia detinuit millegz calumnijs tradidit crudeli senatvs Anglici sententia hæresi instigante, neci traditur ac 12. Kal. Mart. 1587. a servili carnifice Obtruncatur an^o ætat Regniq. 45.*" On the right of the figure is a representation in small figures of "*Avla Fodringham^{my}*," showing the queen blinded with a white handkerchief and kneeling with her head on the block; her shoulders are bare; she wears a red bodice and a black skirt; her neck is bleeding from a blow of the axe, with which the executioner standing at her side is about to strike again; he wears a short white apron. These persons are on the scaffold, which is draped with black; guards with halberds stand behind the scaffold; two gentlemen, the Earls of Kent and Shrewsbury, with white rods in their hands, and a third are at this part of the scene. At the other end of the scaffold a gentleman is writing in a note book; near him are seen other gentlemen, all of whom appear in great distress. Below this design is written in gold, as before, "*Reginam sereniss^m Regvm filiam vxorem, et matrem, astantibvs commissariis et ministris R. Eli Carnifex sevcri percussit atq vno et altero ictu*"

trunculenter sacciatae tertio ei caput abscondit." Behind the large figure of the queen are two small figures of women dressed in black with white ruffs, conversing and lamenting the fate of their mistress the queen. These figures represent Jane Kenmethie and Elizabeth Curle.

This painting is one of the so-called "memorial" pictures, which belong to a class of portraits designed to commemorate the death of the queen.

Lent by the EARL OF DARNLEY.

26. James I.

Attributed to MAARTENS.

Lent by W. A. WATSON-ARMSTRONG, Esq.

27. Queen Elizabeth (1558-1603).

Three-quarter length, life-size, slightly turned to right; in white gold-embroidered dress, white ruff at neck and sleeves, jewelled head-dress with veil, double rope of pearls hanging from her neck and jewel attached to a girdle; coloured fan in right hand; on a table, at her left, the crown and sceptre. Panel 42½ by 30 in.

By MARK GHERAEDTS.

Lent by THE EARL OF DARNLEY.

28. Mary Queen of Scots (1542-1587).

Att. to MAARTENS.

Lent by W. A. WATSON-ARMSTRONG, Esq.

29. James I. and VI. (1603-1625).

Half-length, life-size, face in three-quarters view to right; wearing a round black hat, with a jewelled band and a black plume; red dress embroidered with pearls; a black embroidered cloak is on the shoulders; round the neck is a falling collar. 30 by 25 in.

By C. JANSSEN.

Lent by F. S. HAY, Esq., of DUNS.

30. Queen Elizabeth of Bohemia (1596-1662)

Daughter of James I. and Anne of Denmark; married Frederick V., Elector-Palatine, 1613; crowned King and Queen of Bohemia at Prague, 1619; driven from the throne by the Emperor Ferdinand, 1620, and took refuge in Holland. Her husband died in 1632, and Elizabeth remained at the Hague educating her children. She was the object of Lord Craven's long and chivalrous devotion, and was called, from her grace beauty, the "Queen of Hearts." She returned to England in 1661, and died in the following year.

Bust towards us, white dress cut low, trimmed with pearls, jewelled ornament, white ruffs, jewels and feathers in her hair. Panel 21½ by 16 in.

Lent by QUEEN'S COLLEGE, CAMBRIDGE.

31. James I. and VI. (1567-1625).

Life-size, full-length, standing figure, nearly in full view, resting the left hand on a table covered with crimson cloth, on which lie the orb and the royal crown. In his right hand is the jewel of the Garter. Wearing a white ruff, a coat of red embroidered with gold, and red hose. Garter on leg. Crimson velvet carpet. Canvas 78 by 48½ in.

By G. JAMESON.

Lent by THE EARL OF ANCASTER.

32. Henry, Prince of Wales, at the Age of Fourteen.

Three-quarter length, standing, to left; in the robes of the Garter, broad lace collar; right hand holding gloves resting on table, left on hip; pearl earring in left ear. Inscribed PRINCE HENRY ÆT^{TIS} SVÆ 14, FEBRUARY, 1607. Canvas 37 by 27½ in.

Lent by BASIL FITZHERBERT, ESQ.

33. Charles II. (1660-1685).

Bust, life size, front, head to left; dark wig, armour, with white lace falling collar, ribbon of the Garter. Canvas 29 by 24 in.

Lent by THE LORD ARUNDELL OF WARDOUR.

34. Charles II. (1660-1685).

Three-quarters life-size, seated to left; his right arm rests on a table on which is the crown, the left on the arm of a chair; he is dressed in the robes and insignia of the Garter, long brown wig, curtain background. Canvas 48½ by 39½ in.

By SIR P. LELY.

Lent by CHARLES PENRUDDOCKE, ESQ.

35. Mary of Modena, Queen of James II. (1658-1718).

Mary Beatrice Eleonora d'Este, daughter of Alphonso IV., Duke of Modena, born October 5, 1658, was the adopted daughter of Louis XIV. of France, who gave her a dowry of £200,000; married by proxy at Modena to James, then Duke of York, September 30, 1673, she being

not yet fifteen years of age; arrived in England November 21 following. "The facts that the Duke's proposals had been accepted," says Defoe, "and his having been actually married, were announced to James at the same moment." "The news came on Sunday night to the Duke of York that he was a married man; he was talking in the drawing-room when the French Ambassador brought the letters in, and told the news: the Duke turned about and said, 'Then I am a married man.' It proved to be the Princess of Modena; for it was rather expected to be Canaples's niece." The young bride was extremely beautiful, and distinguished by the elegance of her figure, her fair skin, and dark and lustrous eyes. She died at St. Germain's, May 7, 1718, aged sixty. Three-quarter length, seated to right, looking at spectator; in robes of state, crimson mantle lined with minerva jewelled stomacher, jewelled lace sleeves, pearl necklace and ornaments; right hand resting on arm of chair, left hand on chest; English crown on table. Canvas 50 by 40 in.

By SIR GODFREY KNELLER.

Lent by W. M. WARD, Esq.

36. Charles II.

At the age of twenty-one.

Att. to SIR G. KNELLER.

Lent by T. BELL, Esq.

37. Charles I. (1625-1649).

Life-size, nearly three-quarters length figure, standing near a table on which is a helmet; bare-headed, body in armour; grasping a military baton in one hand and resting the other hand on the helmet. Face nearly in full view. Canvas 40 by 31 in.

By VAN DYCK. Lent by THE DUKE OF NORFOLK, E.M., K.G.

38. James II. (1685-1688).

Half-length, life size, to left; dressed in the robes of the Garter, with elaborate under-dress of white; right hand on hip, and holding hat with ostrich feather, left on sword-hilt; the crown on table on left; crimson curtain background. Canvas 48½ by 39½ in.

By SIR G. KNELLER.

Lent by C. PENRUDDOCKE, Esq.

39. Queen Mary of Modena (1658-1718).

Three-quarters length, seated to left, looking at the spectator; wearing a brown bodice, with chemisette, and blue cloak, pearl necklace and diamond ornaments; her left hand rests upon a white hound, her right holds a lock of her hair. Landscape background, with a mansion. Inscribed below with her name. Canvas 49½ by 39 in.

By SIR G. KNELLER.

Lent by THE EARL OF DARNLEY.

40. Prince Charles Edward.

Life-size, three-quarters length figure, standing with right hand extended as if he were in the act of speaking; left elbow resting on a helmet. Face in three-quarters view to our right, eyes to the front. White powdered wig tied with black, puce coat embroidered with gold and trimmed with fur, breastplate, blue ribbon, red cloak and white sash. 48 by 38 in.

By T. BLANCHET.

Lent by F. S. HAY, Esq., of DUNS.

41. Prince Rupert (1619-1682).

Three-quarter length, life-size, standing facing, head to left; in black dress, white lace collar; right hand on hip, left leaning on pedestal; architectural and curtain background. Canvas 40 by 31 in.

By VAN DYCK.

Lent by CHARLES PENRUDDOCKE, Esq.

42. Prince James Francis Edward Stuart (1688-1766).

Called the "Chevalier St. George," and the "Old Pretender." Eldest son of James II. and Mary of Modena; married, 1719, Maria Clementina, daughter of Prince James Sobieski of Poland, and died in 1766. Life size, three-quarters length figure, standing in profile to our left, powdered wig, right hand resting on a leading staff, left hand on hip; red mantle lined with ermine, and worn over armour. 48 by 38 in.

By T. BLANCHET.

Lent by F. S. HAY, Esq., of DUNS.

43. Charles I. and his Queen Henrietta Maria.

With Prince Charles (afterwards Charles II.) leaning on the King's knee, and the Duke of York (or, as is now considered, the Princess Mary) in the Queen's arms.

The King wears a blue costume, "Van Dyck" collar, and ermine-trimmed cloak; the queen a yellow satin dress, with lace collar; at the right of the king is a table, on which are a crown and orb; in the foreground are two hounds. Architectural background, with drapery, and distant view of Whitehall Palace.

Copy of the painting by Van Dyck at Windsor Castle.

Canvas 68½ by 55½ in.

Lent by LORD BARNARD.

44. Prince Henry Benedict, Cardinal York. Very young.

Younger son of James Francis Edward Stewart, the Chevalier St. George, or Old Pretender, and the Princess Clementina Sobieski; born at Rome; created by his father Duke of York; entered Holy Orders

created Cardinal by Benedict XIV., 1747, when he became Cardinal York. During the later years of his life he was pensioned by the British Government, and died at Rome in 1807. Small, life size, in three-quarters view to left; eyes to the front, right hand on helmet, left hand on hip; hair in powder, breast plate, buff sleeves and gloves, blue ribbon, badge of Thistle on the breast, ermine cloak. 43 by 38 in. (*See* No. 121).

By T. BLANCHET.

Lent by F. S. HAY, ESQ., of DUNS.

45. James II.

Standing to right, head turned to left; in armour and wearing the blue ribbon of the Garter, hand rests on helmet.

Lent by THE BRETHREN OF TRINITY HOUSE,

NEWCASTLE-ON-TYNE.

46. Lady Jane Clifford, daughter of Duke of Somerset.

By SIR PETER LELY.

Lent by THE DUKE OF DEVONSHIRE.

47. Queen Mary II. (1688-1694).

Three-quarter length, to left, facing front; she wears a blue bodice and yellow skirt, richly jewelled, with diamond buckles, lace sleeves, and ermine mantle, pearl necklace and earrings; her right hand rests on book, beside the crown, on a table; her left holds up her mantle. Canvas 49 by 39½ in.

By SIR G. KNELLER.

Lent by THE EARL OF DARNLEY.

48. William III. (1689-1702).

Lent by THE DEAN OF DURHAM.

49. Anne Luttrell, Duchess of Cumberland (d. 1803).

Daughter of Simon Luttrell, afterwards Earl of Carhampton; married, first, Christopher Horton, Esq., secondly, Henry Frederick Duke of Cumberland, brother of George III., whom she survived.

Seated to left, looking up. Blue dress, white sleeves. Red couch and curtain. Canvas 54 by 45 in.

By GEORGE ROMNEY, R.A.

Lent by LORD WENLOCK.

50. Queen Anne (1702-1714).

Front view. Left hand rests upon a portion of her blue robe.

By SIR G. KNELLER.

Lent by THE BRETHREN OF TRINITY HOUSE,

NEWCASTLE-ON-TYNE.

51. George I. (1714-1727).

Whole length, seated figure, front view; fully dressed in royal robes; on a side table covered with a blue cloth stands a crown, orb, sceptre, and plumed hat. 86 by 67 in.

By SIR GODFREY KNELLER.

Lent by THE UNIVERSITY OF DURHAM.

52. Queen Victoria (1837-1901).

Bust, to left; with low-cut dress edged with lace, red mantle right arm resting on table; she wears the crown. Canvas, oval, 30 by 23 in.

By SIR G. HAYTER.

Lent by THE DUKE OF NORFOLK, E.M., K.G.

53. Sketch of His Majesty King Edward VII.

By A. C. GOW, R.A.

Lent by the ARTIST by permission of H.M. the KING.

54. Bronze Medallion of His Majesty King Edward VII.

Designed and modelled by FRANK BOWCHER.

Lent by the ARTIST.

55. Sketch of Her Late Majesty Queen Victoria, for Jubilee Picture, February 22nd, 1899.

By A. C. GOW, R.A.

Lent by the ARTIST by permission of H.M. the KING.

56. Caroline of Brandenburg-Anspach, and her Son.

Lent by THE DUKE OF DEVONSHIRE.

57. Caroline of Anspach, Consort of George II. (1682-1737).

Nearly full length figure, in pink satin dress, with ermine cloak. In the left hand corner are two cherubs holding out a crown, the other a wreath. 88 by 67 in.

By VANDERBANK.

Lent by THE UNIVERSITY OF DURHAM.

58. George IV. (1820-1830).

Lent by THE MARQUIS OF LONDONDERRY.

58a. Small Pencil Study of Head of George IV.

By SIR THOMAS LAWRENCE, P.R.A.

Lent by M. H. SPIELMANN, ESQ.

59. Princess Sophia Matilda of Gloucester (1773-1844).

Three-quarter length, life-size, seated to left; left elbow on table, white dress; curtain behind. Canvas 60 by 24½ in.

By J. HOPPNER, R.A.

Lent by MRS. H. L. BISCHOFFSHEIM.

60. Princess Emilia in Hunting Costume (1711-1786).

Second daughter of George II. Although highly accomplished she passed her life in celibacy, but apparently not without attachments. She was Ranger of Richmond Park, and her manners and dress were exceedingly masculine, even to taking immense quantities of snuff. It was her custom to pass much time in her stables, and she usually wore a round hat and a riding habit in the German fashion. She died October 31, 1786.

Bust to left, life-size, in hunting costume. Canvas 20 by 16 in. Signed *D. Burlington*.

The painter wrote under the portrait:—

“Let others seek the Royal maid to prize,
See what Emilia is in Saville’s eyes.”

By DOROTHY COUNTESS OF BURLINGTON.

Lent by THE DUKE OF DEVONSHIRE, K.G.

61. Princess Charlotte Augusta of Wales (1796-1817).

Only child of George IV. and Queen Caroline. Married, 1816, Prince Leopold of Coburg, afterwards King of the Belgians. Died in childbirth, 1817.

Three-quarter length, life-size, standing facing against a pedestal, head to left; in white dress, a coronet on head; her arm rests on her mantle, which lies on the pedestal; red curtain and landscape background. Canvas 55 by 43 in.

By JAMES LONSDALE.

Lent by THE LORD MAYOR AND CORPORATION OF LONDON.

62. Marriage of Her Majesty the Queen and Prince Albert, 10th February, 1840.

On the left are the Duke of Sussex, the Duchess of Cambridge, the Duke of Cambridge, Lady Caroline Gordon-Lennox, and Lady Adelaide Paget. On the right are the Queen Dowager, the Duchess of Kent, the Duke of Saxe-Coburg, and Prince George of Cambridge. In the background, the Archbishop of Canterbury (Howley), the Archbishop of York (Harcourt); and the Bishop of London (Blomfield). Ivory 36 by 32 in.

By SIR WILLIAM J. NEWTON.

Lent by MRS. NEWTON.

63. The Homage of the Peers at the Coronation of Her Majesty the Queen, 28th June, 1838.

Her Majesty, seated on her Throne, receives the homage of the Duke of Sussex. The other figures to the right and left are the Duke of Wellington, the Duke of Cambridge, Lord Palmerston, Lord Melbourne, the Duke of Richmond, the Marquess of Conyngham, the Bishop of London (Blomfield), Lady in Waiting, and the Duchess of Sutherland, Mistress of the Robes. Ivory 36 by 32 in.

By SIR WILLIAM J. NEWTON.

Lent by MRS. NEWTON.

64. Christening of H.R.H. The Prince of Wales in St. George's Chapel, Windsor, 23rd January, 1842.

In the centre is the Archbishop of Canterbury holding the infant Prince. On the left the Queen and Prince Albert, the Duke of Sussex, Prince George of Cambridge, and Prince Edward of Saxe-Weimar. On the right, the King of Prussia (Godfather), the Duchess of Kent, and the Duke of Cambridge. In the background the Archbishop of York (Harcourt), the Bishop of London (Blomfield), the Bishop of Norwich (Stanley), and the Dean of Windsor (Hobart). Ivory 32 by 20 in.

By SIR WILLIAM J. NEWTON.

Lent by MRS. NEWTON.

65. Prince Albert of Saxe-Coburg-Gotha, Prince Consort
(1819-1861).

Second son of Ernest, Duke of Saxe-Coburg-Gotha. Born, 1819 ; married to Queen Victoria, 1840 ; died, 1861.

Half-length, slightly to right ; in scarlet uniform, wearing the collars of the Garter and the Golden Fleece ; in right hand he holds his hat, with feathers. Signed by the artist and dated 1893. Canvas 37 by 29 in.

By JOHN PARTRIDGE.

Lent by THE NAVAL AND MILITARY CLUB.

66. Oliver Cromwell, Lord Protector of the Commonwealth
(1653-1658).

Half-length ; long, flowing chestnut hair. Wearing black steel armour and white falling collar. Canvas 28½ by 24 in.

By ROBERT WALKER.

Lent by LORD BARNARD.

CASES A AND B

*English Coins and Medals and Autographs lent by
C. F. Spence, Esq., North Shields.*

SELECTED AND ARRANGED BY PHILIP SPENCE, ESQ.

The Medals and Coins are selected to show the treatment of the effigies of the English Kings and Queens on their Coinage.

No authentic portrait occurs until the profile bust was adopted by Henry VII. Mr. Poole says of this type that "Nothing superior to it has appeared since, nor anything nearly equal to it, except on some of the Coins of Henry VIII. and Edward VI."

Nicholas Briot, who came from Paris to the English Mint, engraved some of the finest dies both in Coins and Medals for Charles I., and his pupil, Thomas Simon, is the most eminent of the English medallists. Cromwell's Coins are by him, and he engraved the dies for the first Coinage of Charles II.

Many of the English medals of the 17th Century are by Dutch Artists, and though there is great picturesqueness in their large embossed pieces, of which the medal by Van Abeele commemorating the embarkation of Charles II. at Scheveningen is a fine example, yet the work of Thomas Simon holds the first place in the best period of English Historical Medals.

Simon was displaced by Roettier of Antwerp, soon after the restoration, and his famous petition crown was executed in an unsuccessful attempt to regain his old place at the Mint.

After his time the only variation in the monotony of the English Coinage was in the gothic revival in the middle of the last century, a relic of which, the old type of florin, survived almost to the end of the reign of Victoria.

CASE A.—ENGLISH COINS.

67. { Two British Gold Coins.
 { Two Anglo Saxon Silver Sceattas.
 { Three Stycas of Æthelred II., King of Northumbria, A.D. 841.

68. Ælfred.

Penny, *rev.* LONDI in monogram.

69. Cnut.

Penny.

70. Edward the Confessor.

Two pennies.

71. William I.

Penny, PAXS type.
 Do. Bonnet type.

72. Henry I.

Penny.

73. Stephen.

Penny.

74. Henry II.

Penny.

75. Henry III.

Penny.

76. John.

Two Irish Pennies.

77. Edward I.

Pennies, Newcastle and Canterbury.

78. Edward II.

Pennies, Durham and Newcastle.

79. Edward III.

Noble—Half Noble—London Groat.

80. Edward, the Black Prince.

Hardi d'Argent of Poitiers.

81. Richard II.

Noble—Half Noble—Durham Penny.

82. Henry IV.

Noble—London Groat.

83. Henry VI.

Angel—Two Calais Groats.

84. Edward IV.

Noble—London Groat.

85. Richard III.

Angel—London Groat.

86. Henry VII.

Angel—London Groat.
Groat with profile portrait.

87. Henry VIII.

Half Sovereign.
 Groat, profile of Henry VII.
 Do. do. of Henry VIII.
 Do. three-quarter face.
 Do. do. base silver.
 Half Groat.

88. Edward VI.

Sovereign—Crowns, 1551 and 1552—Two Shillings.

89. Mary.

Angel—Two Groats.

90. Philip and Mary.

Shilling.

91. Elizabeth.

Angel—Sovereign—Half-Sovereign—Crown—Two Shillings—
 Sixpence.

92. Mary Queen of Scots.

Gold Ryal—Half Ryal.

93. Mary and Darnley.

Silver Ryal.

94. James I.

Rose Ryal—Laurel — Two Crowns — Shilling — Two Twenty
 Shillings Scots.

95. Charles I.

Three Pound piece — Unite — Silver Half-Pound — Three
Crowns—Two Shillings—Sixpence.

Ormonde—Crown and Sixpence.

Newark Siege—Half-Crown and Sixpence, 1646.

Siege of Pontefract (after death of Charles I.)—Shilling.

96. Commonwealth.

Gold Broads, 1651 and 1654.

Crowns, 1652 and 1656.

97. Oliver Cromwell.

Broad—Crown—Half-Crown.

98. Charles II.

Half Broad—Five Guinea piece, 1682—Guinea, 1679—Ham-
mered Shilling—Three Crowns, 1672-1676-1684.

99. James II.

Guinea—Two Crowns—Gun Money, Two Half-crowns.

100. William and Mary.

Five Guinea piece—Two Crowns.

101. William III.

Guinea—Two Crowns.

102. Anne.

Five Guinea piece—Guinea—Two Crowns.

103. George I.

Guinea—Quarter Guinea—Two Crowns.

104. George II.

Five Guinea piece }
 Guinea } Young Portrait.
 Double Guinea }
 Guinea } Old Portrait.
 Two Crowns, Young Portrait.
 Two Crowns, Old Portrait.

105. George III.

Three Guineas—Quarter Guinea—Sovereign—Two Crowns—
 Two Bank of England Dollars—Northumberland Shilling—
 Twopenny piece—Penny.

106. George IV.

Five Pounds (pattern)—Double Sovereign—Two Crowns.

107. William IV.

Sovereign—Half-Sovereign—Two Half-Crowns.

108. Victoria.

A collection from the coinage of various dates and mint sets of the two Jubilee coinages.

109. Edward VII.

Sovereign—Penny—Halfpenny.

MEDALS.

110. Mary.

Medal struck in lead, engraved by Jacopo Trezzo, of Milan.
Suppression of Wyatt's rebellion.

111. Elizabeth.

Two medals cast and chased in silver, for naval services.
Spanish Invasion defeated, 1596.

112. James I.

Peace with Spain, 1604.

113. Charles I.

Dominion of the Sea, 1630.
Scottish Coronation, 1633.
Return to London after Coronation, 1633.
Two Royalist Badges.
Two Memorial Medals.

114. Oliver Cromwell.

Lord General, 1650.
Large and Small Dunbar Medal, 1650.
Dutch Medals, Cromwell and Masaniello, 1658.
Death of Cromwell, 1658.

115. Charles II.

Embarcation at Scheveningen, 1660.
Two Coronation Medals.
Two Restoration Medals.
Dominion of the Sea.
British Colonisation, 1670.

116. James II.

Accession, 1685.
Execution of Monmouth and Argyle, 1685.
Spanish Wreck recovered in the West Indies, 1687.
Imprisonment of the Seven Bishops, 1688.

117. William and Mary.

Prince of Orange, 1654.
 Havre bombarded, 1694.
 Coronation Festival in Amsterdam, 1689.
 Coronation, 1689.
 Pacification of Ireland, 1691.
 Mary as Regent, 1690.

118. Anne.

Peace of Utrecht, 1713.
 Queen Anne's Bounty, 1714.
 Battle of Oudenarde, 1708.

119. James (III.)

Kingdom to be restored, 1708.
 Marriage with Clementina Sobieski, 1719.
 Escape of Clementina from Innsbrück, 1719.

120. Charles Edward.

Arrival expected, 1745.

121. Henry Benedict.

As Henry IX., 1788.

122. George I.

Coronation, 1714.
 Defeat of Spanish Fleet by Byng, 1718.

123. George II.

Coronation, 1727.
 Coronation of Queen Caroline, 1727.
 Family of George II., 1732.
 Frederick, Prince of Wales, 1750.
 William, Duke of Cumberland, Culloden, 16th April, 1746.
 Do., "Sweet William's Bloom is closed," 1765.

124. George III.

Coronation, 1761.
 Marriage, 1761.
 Birth of Prince of Wales, 1762.
 Jubilee, 1810.
 Death, 1820.

125. George IV.

Birth, 1762.
 Marriage, 1797.
 Prince Regent, 1813
 Do. House of Hanover Centenary.
 Two Coronations, 1821.
 Jubilee in honour of the peace 1714.

126. William IV.

Proclaimed King, 1830.
 Three Coronation Medals of William and Adelaide.
 Princess Charlotte Memorial, 1817.

127. Victoria.

Accession, 1837.
 3 Coronation Medals, 1838.
 Landing at Ostend, 1843.
 Marriage, 1840.
 Great Exhibition, 1851.
 Fisheries Exhibition, 1881.
 National Medal for Success in Art, 1883.
 3 Jubilee Medals, 1887.
 Jubilee Medal, 1897.

128. Edward VII.

Marriage, 1863.
 2 Coronation Medals.

CASE B.—AUTOGRAPHS.

*A Case of Autographs and Books selected and
arranged by Miss Spence.*

129. Henry VII.

Warrant with sign manual.
Given at the Tower of London, January 12th, 1507.

130. Henry VIII.

Warrant with sign manual.

131. Charles I.

Order to the Sheriffs of N. Wales referring to reception by Sir
Orlando Bridgeman of the troops landing from Ireland.
Given at the Court at Oxford, November 14th, 1643.

132. Charles II.

Blank Commission.
Given at Paris, December 30th, 1652, "In the fourth year of
our reign."

133. Charles II.

Warrant to pay Margaret Stroud £100, "Owing to her from
Our Selfe and late Royall Father of blessed memory for
certain sorts of millenary wares delivered in by her for his
and Our owne use and service."
Given at the Court at Whitehall, June 22nd, 1662.

134. James II.

Order to Timothy Davidson, Governor of the Merchants'
Company, to make Edward Grey a Free Merchant of New-
castle.
Given at the Court at Windsor, August 28th, 1688.

135. William III.

Signature.

136. George II.

Commission: Given at the Court at St. James's, March 14th, 1743-4.

137. George II.

Warrant for payment of £3,914 to John Selwyn, Esq., to pay salaries and pensions to persons "having been the Servants to our late most dearly beloved Consort and Queen." Given at the Court at St. James's, Jan. 2nd, 1743-4.

138. George III.

Commission: Given at the Court at Saville House, Oct. 27th, 1760. (First day of his reign. With signature of W. Pitt.)

139. George III.

Commission: Given at the Court at St. James's, 1795.

140. George III.

Commission: Given at the Court at St. James's, July 9th, 1803.

141. George III.

Commission: Given at the Court at St. James's, Nov. 6th, 1806. Signature when blind.

142. George III.

Wm. Cockell, Esq., License to Plead. Given at the Court at St. James's, July 24th, 1809. Signature when blind.

143. George IV. as Prince Regent.

Commission: Given at the Court at Carlton House, Dec. 2nd, 1813.

144. George IV.

Letter—Signed, Carlton Palace, June 2nd, 1823.

145. William IV.

Autograph Letter.

146. Victoria.

Autograph Letter—Osborne, May 6th, 1853.

147. Victoria.

Autograph.

BOOKS.

148. Henry VIII.

“Assertio septem sacramentorum adversus Martinum Lutherum.” Printed in Antwerp, 1523.

149 Elizabeth.

“A Booke of Christian Praiers” commonly called “Queen Elizabeth’s Prayer Book.”

150. Edward VI.

“The Primer, set furth by the kinges majestie and his Clergie, to be taught, lerned and red.”

151. James I.

“The Quintessence of Cruelty or Masterpiece of Treachery, the Popish Powder Plot.” Printed in London, 1641.

152. Charles I.

“The Papers which passed at Newcastle betwixt his Sacred Majestie and Mr. Al. Henderson concerning Church Government, A.D. 1646.” Printed in London, 1649.

- 153.** "Perfect Occurences of Every Daie Journall in Parliament: Proceedings with His Majesty: and other moderate intelligence," from January 26 to February 2, 1648-9. Newspaper account of the execution of Charles I.
- 154.** "An Act for renouncing and disanulling the pretended Title of Charles Stuart, &c." Portrait of Charles II., by Hollar. Printed London, 1652.

CASE C.—RELICS.

*Lent by the Victoria and Albert Museum,
South Kensington.*

- 155. Virginal**, richly decorated in gold and colours; on the front the Royal Arms; the outer case covered with red velvet. Formerly belonging to Queen Elizabeth.
- 156. Silver Plaque**, with Portrait of Queen Elizabeth in niello.
- 157. Oval Silver Box**, engraved.
- 158. Cap of Maintenance**, of crimson velvet and white satin, said to have belonged to Charles I.
- 159. Gold Memorial Ring**, with enamelled Portrait of Charles I., set round with diamonds.
- „ **Oval Pendent Jewel**.
- Consisting of an onyx cut with a portrait of Queen Elizabeth, mounted in a gold frame, decorated with enamel, diamonds, and rubies, surrounded by a Crown and with a pendant cluster of pearls beneath. Made for William Barber, to commemorate his deliverance from the stake by the accession of Elizabeth.
- „ **Gold and Enamel Ring**, said to have been given by Charles I. on the day of his execution to Bishop Juxon.

- 159. Ring**, containing Portrait of Prince Charles Edward in red cornelian.
- „ **Memorial Ring**, set with crystal, beneath which is a Crown with the initials "C.R. K.R." in gold over hair (Charles II. and Catharine of Braganza).
- „ **Gold Ring**, set with cameo onyx Portrait of Prince Charles Edward.
- „ **Gold Ring**, with miniature Portrait of Prince James Edward.
- „ **Gold Ring**, with miniature Portrait of Prince James Edward.
- 160. Cap**, of white quilted satin, said to have been worn by Charles I. at his execution.
- 161-2. Medals of Philip and Mary.**
- 163. Oval Medallion** of green satin, worked in coloured and painted silks, with a Portrait of Charles I.
- 164. Pair of Leather Gloves** with Embroidered Gauntlets. In the panels appear the Crown over the Tudor rose, alternated with the thistle. Given by Henry VIII. to Sir Anthony Denny.
- 165. Pair of Gloves, or Mittens**, of crimson velvet and white satin, richly embroidered. Given by Queen Elizabeth to her Maid of Honour, Margaret Edgcumbe, wife of Sir Edward Denny.
- 166. Pair of Leather Gloves**, ornamented with bands of gold lace and red satin. Given by James I. to Sir Edward Denny, afterwards Earl of Norwich.
- 167. Bust of Henry VIII.**, in carved jet, with paste enamelled fastening to the ruff. Dated at back 1528.

CASE D. (Nos. 168 to 174).

168. Setting of Crown of George IV.

Lent by LORD AMHERST, of HACKNEY.

169. Setting of Crown of Queen Adelaide.

Lent by LORD AMHERST, of HACKNEY.

170. Silver Chalice.

From which Charles II received the Sacrament just before his death. The Chalice belonged to Father Huddleston, who is said to have been smuggled into the palace for the purpose of administering the last offices of religion,

Lent by W. H. CHARLTON, Esq., HESLEYSIDE.

171. Silver Box given by William IV. to Lord Frederick Fitzclarence.

Lent by T. TAYLOR, Esq.

Miniatures.

Lent by the Rev. E. Price.

172. Henry VIII. and his Son Edward VI.

173. Queen Elizabeth.

174. Mary Queen of Scots and her Son James I. and VI.

CASE E. (Nos. 175 to 181).

175. Crown of Charles II.

Lent by LORD AMHERST, of HACKNEY.

176. Dressing Case and Mirror which belonged to Queen Elizabeth.

Lent by LORD BARNARD.

- 177. A pair of Brown Kid Gauntlet Gloves which belonged to Queen Elizabeth.**

These have been in possession of the exhibitor's family for several generations.

Lent by WILLIAM HENRY TAYLOR, ESQ.

- 178. Shirt of Henry VII.**

Lent by T. WOOD, ESQ.

- 179. Henrietta Maria. Silver Repoussé.**

Lent by THE DEAN OF DURHAM.

- 180. Miniature of Oliver Cromwell.**

This Miniature was given to Dean Kitchin by Mrs. Milward of Hansingham, whose husband was a lineal descendent of one of Cromwell's daughters.

Lent by THE DEAN OF DURHAM.

- 181. Miniature of Mary Queen of Scots.**

Lent by RALPH ATKINSON, ESQ.

IN SMALL OCTAGON.

- 182. Plaster Cast of Sketch Model for Statue of the Late Queen Victoria, erected in Calcutta.**

By GEORGE FRAMPTON, R.A.

Lent by the ARTIST.

- 183. Summons to the Archbishop of York to attend the Coronation of Queen Victoria.**

Lent by MRS. T. TAYLOR

- 184. Letter from Queen Victoria two days after her Accession.**

Lent by MRS. T. TAYLOR.

IN LARGE OCTAGON.

- 185. Statuette of His Majesty the King**, modelled after the painting of Winterhatter, exhibited in the Paris Exhibition of 1855.

Lent by M. H. SPIELMANN, ESQ.

186. Suit of Armour.

The following description has been supplied by Robt. C. Clephan, Esq. :—

The suit is of the description commonly known as “Gothic,” a term applied to armour made from say 1440 to nearly the end of the century. Some of the pieces have latten-headed rivets, the others are of steel. The suit is not homogeneous, being made up of portions of two harnesses, if not more; but they all belong to nearly the same period. The monogram and clover leaf mark of the Treitz family of armour-smiths of Muhlan, near Innsbruck, appears several times on the armour. Adrian, born 1470, died 1517, was the most celebrated of the family. He was a court armourer to the Emperor Maximilian I.; but Jorg, son of Conrad, is probably the maker of those portions of the suit that bear the device.

The helmet with the suit when I first saw it is probably of Venetian origin, and it may have come from the arsenal at Rhodes. That now on the head is a model of a German Sallad, and more in keeping with the rest of the armour.

The gorget does not belong to the suit. The original piece was doubtless a bavier or mentonnière, fastening on to the staple on the breastplate.

The breastplate bears a lance rest, and the staple for the attachment of a mentonnière. It is reinforced with three placcates or extra plates. The combined taces and tassets are in very narrow lames.

The rerebrace has a so-called pas-guard. The term is incorrect, however.

The gauntlets have gads over the knuckles and wrist joint.

The cuisses are highly ornamented, and the knee guards are butterfly in form—the jambs, as usual, plain.

The sabatons are a la poulaine in an extreme form.

Lent by LORD ZOUCHE.

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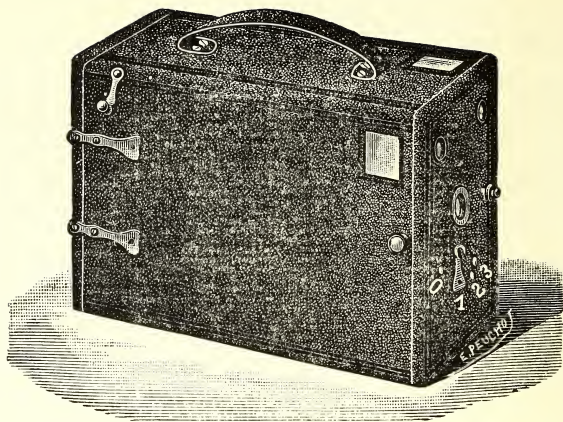
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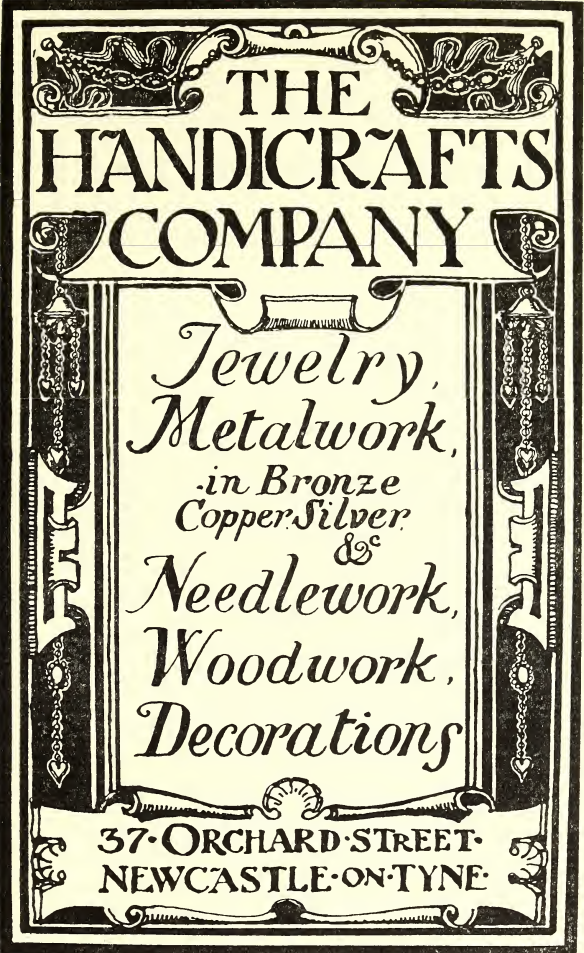
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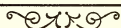
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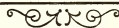
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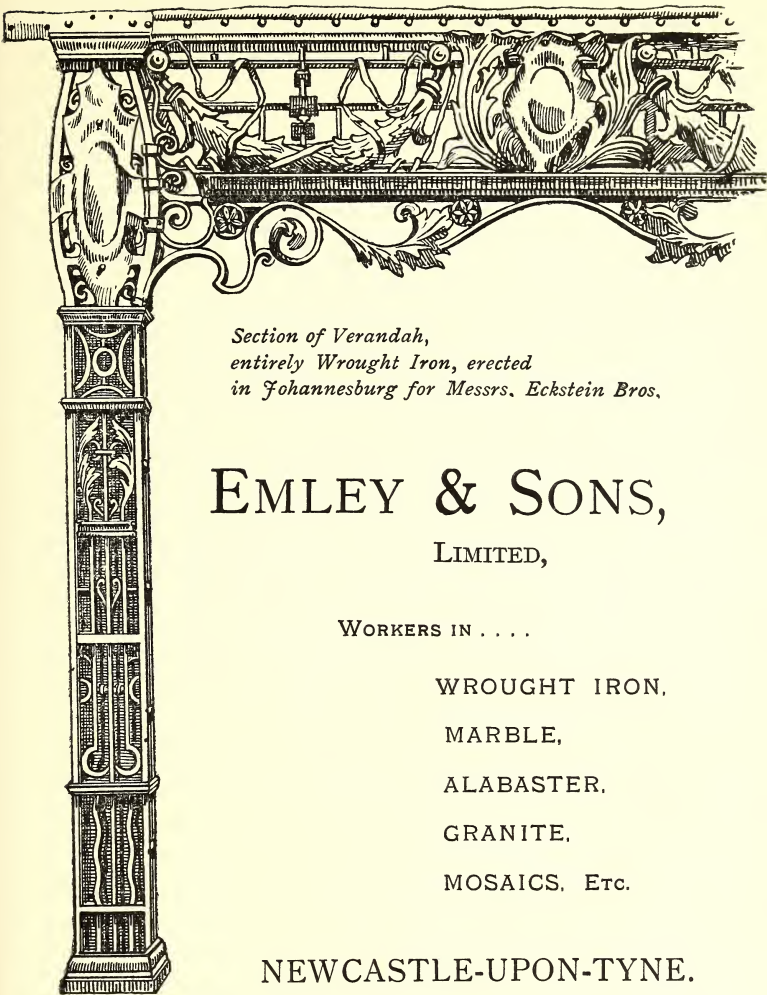
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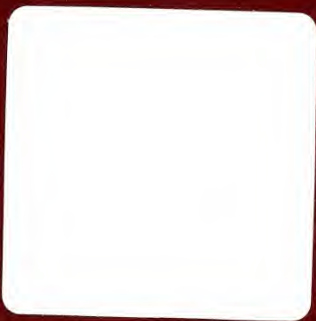
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